

Message Text

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SUBJECT: BOVASSO THEATER WORKSHOP

REF: GUATEMALA 0856 KINGSTON 611

THIS SUPPLEMENTS EXCELLENT REVIEW KINGSTON 611.

BOVASSO'S FEB 12 PERFORMANCE CONSISTED OF "SCHUBERT'S LAST SERENADE", A DANCE ROUTINE, AND "THE NOTHING KID".

SECOND VIEWING CONFIRMS WHAT WE SAID THE FIRST TIME AROUND: "SERENADE" IS INNOCUOUS. WE COUNTED CAREFULLY; THERE WERE TWO USES OF THE ANGLO SAXON WORD FOR FECAL MATTER.

THE DANCE WAS SUPERB, BUT IT WAS NOT WITHOUT SYMBOLISM. EXAMPLE: A CRIPPLE WANDERS AROUND THE STAGE WHILE MEN IN TOP HATS AND TAILS DANCE TO MARTIAL MUSIC AND "PENNIES FROM HEAVEN".

DANCE SEQUENCE WAS FOLLOWED WITHOUT INTERRUPTION BY BRIEF FRAGMENT OF LONGER PLAY. A BEAUTIFUL GIRL TALKS INANITIES WITH A HANDSOME NAVAL OFFICER IN A LATIN AMERICAN COUNTRY WHERE
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REBELLION IS BREWING IN THE LAND. FADE OUT. ENTER A PEASANT

WHO SADLY MONOLOGUES IN SPANISH THAT WHEN
ONE CROSSES A BRIDGE SOME PEOPLE ARE LEFT BEHIND. THE MESSAGE
IS THAT SOCIAL UPEHAVAL HARMS SOME AND BENEFITS OTHERS. THE
PROCESS IS LABELLED NEITHER GOOD NOR BAD, JUST INEXORABLE.

"THE NOTHING KID" IS MORE COMPLICATED. IT IS COMEDY, WITH LOTS OF
LAUGHS. ACTION TAKES PLACE IN A BAR. A WEALTHY COUPLE AT ONE
TABLE, A PUERTO RICAN AT ANOTHER, A COWBOY-AUTHOR AT ANOTHER,
A BAR TENDER AND A DRUNKEN WORKMAN AT THE BAR. THE WEALTHY
MAN, EFFEMINATE AND INEFFECTUAL, IS CUCOLDED BY THE COWBOY.
(THE DEED IS DISCREETLY DONE OFF STAGE;
NOBODAY DISROBES AND EVERYBODY KEEPS HIS FEET ON THE FLOOR
AT ALL TIMES.) THE PUERTO RICAN IS GIVEN TO FITS OF RANTING
THAT THE FILTHY RICH ARE FILTHY RICH AND THAT HE AND HIS
DOWNTRODDEN KIND ARE DISINHERITED FROM THE WEALTH THEY CREATE.

THE RICH MAN BUMBLES ABOUT, TRYING TO REMEMBER SOME LINES BY
YEATS WHILE PRETENDING TO IGNORE WHAT IS GOING ON. "I UNDERSTAND
YOUR HOSTILITY", HE SAYS LAMELY TO THE DISGRUNTLED PUERTO
RICAN. "IT'S VALID."

THE MOOD OF THE PLAY SUDDENDLY TURNS SERIOUS. THREE PUERTO
RICANS BURST INTO THE ROOM SHOUTING, DRUNK. THEY PUSH THE EF-
FEMINATE MAN AROUND. ONE OF THEM MOCKINGLY PRETENDS TO MOUNT HIM.
IN A RAGE HE FIGHTS THENM OFF, HOLDS A KNIFE TO THE THROAT
OF THE RAVING PUERTO RICAN WHO COWARDLY FOLDS. THE GANG EXITS,
AND THE FINALE IS A MOVING MONOLOGUE BY THE DRUNKEN WORKMAN
AT THE BAR WHO INVITES ALL TO HATE HIM, TOO, FOR HE CONFESSES
HE IS FULL OF PREJUDICE AND VILENESS.

THIS SKETCHY DESCRIPTION DOES NOT DO "THE NOTHING KID" JUSTICE.
ITS MESSAGE IS THE FUTILITY AND DESTRUCTIVENESS OF ALIENA-
TION. THERE ARE NO HEROES, JUST VILLAINS, A PARTICULARLY DES-
PICABLE LOT, EACH CAUGHT UP IN THE HEEDLESS PURSUIT OF HIS
OWN SELF GRATIFICATION.

IT IS POWERFUL THEATRE, PERFORMED BY GIFTED PROFESSIONLS
WHO PACK EMOTION AND MEANING INTO EVERY WORD THEY UTTER,
EVERY MOVE THEY MAKE. THE ISSUE OF OBSCENITY, AT LEAST WHERE
WE SIT, IS NOT RELEVANT. ONE DOES NOT LEAVE THE THEATRE
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SHOCKED BECAUSE THE FOUR LETTER VERSION OF FECES WAS SHOUTED
FLEETINGLY A COUPLE OF TIMES. ONE LEAVES OPPRESSED AND DEFILED
BECAUSE THE DEPRAVITY OF MAN IS SO PERVASIVE.
GARCIA

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